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AMERICAN PRIVATE COLLECTIONS.

X.

THE FREDERICK S. GIBBS COLLECTION, NEW YORK.



J. Francis Murphy: EARLY FALL.

[T will have been noticed that the Private Collections selected for description in these columns have rung the changes on every phase of art collecting. From the well directed efforts of the beginner to the higher developed taste of those looking for the best produced in the past, we have been able to recognize what constitutes a good collection, according to the plane of its selection. I have, without an exception, received the liberty of criticism, even though adverse, and the names represented in these various collections, together with the comments made, may have been of guidance to those at present surrounding themselves with the best of pictorial creations.

The Frederick S. Gibbs Collection, my present subject, is peculiar because of the range of art which it covers. There are some of those subjects which, although decorative, have been to the owner only pleasing for a time; but when a man sees the chance of getting an authentic A. H. Wyant for fifteen dollars, as Mr. Gibbs did, and snaps it up quicker than a flash and hangs it in the best place in his living-room, where it is near him oftenest, it will be seen that his taste is all right, and one does not wonder to find in toneful harmony a silvery Corot, a poetic Murphy, a wet, remarkably luscious C. Harry Eaton, two superior Inness's, an unusually good Bruce Crane singing together the song of Nature's sweetest psalm.

Indeed, there are a half-score of Louis Moellers, there is a Harry Roseland in all the glare of pink and blue, some Harts and Craigs that recall early purchases, a few meretricious Italians—but put against these the two examples by Arthur Parton, the atmospheric landscape of Charles H. Miller, one of the best marines that M. F. H. de Haas left to us, the strong work of George McCord, five canvases by Carleton Wiggins, showing him at his best in other work besides cattle painting, and I find the scales heavily weighted toward a serious and highly satisfactory average. Deserving of further especial note are the two Henrietta Ronners, an important Charles Jackson in his early manner, a broad and effective Irving R. Wiles, one of the Isabeyes from the Harris-Holbrook-Blakeslee sale. There are two Viberts so good that they make us forget the ostentations of this famous autobiographer; a J. H. L. de Haas, worthy of the great Belgian cattle painter; a C. Y. Turner, which has the beautiful color and combination of free and exact work in which he excels; a W. M. Chase, with all the exquisite characteristics of the artist's "Little Alice"; an Edward Moran, filled with the scudding swash of the turbulent waves; a William Morgan, whose "Psyche," perhaps somewhat conventionally posed, is good in drawing and values.

But there is a Winslow Homer, not as we know him now in his broad brush and vigorous touch, but in his work of the '60's. The scene, entitled "Defiance" is one he himself witnessed while on the skirmish lines between the two armies of the Civil War. It has all the strength, with greater finish, of Homer's best work, while the audacious composition, often occurring latterly, of the figure silhouetted against the mighty sky, standing on the rampart, shows that master touch which has put this great artist in a class by himself.

The artists and pictures represented in this collection are as follows:

1. G. Washington, "Scene in Algiers."
2. J. G. Brown, "Returning from Market."
3. P. De Coninck, "Girl with Fruit."
4. William Hart, "Alderney Heifer."
5. Gilbert Gaul, "A Suspicious Character."
6. A. A. Amoros, "Dancing Figures."
7. J. H. Dolph, "The New Book."
8. Louis Moeller, "Old Bachelors."
9. J. Francis Murphy, "Landscape."
10. J. Francis Murphy, "Landscape."
11. C. P. Ream, "Still Life."
12. Louis Moeller, "Absorbed."
13. D. Mastaglio, "The Sisters."
14. C. B. Schreiber, "The Smoker."
15. J. C. Thom, "Sleep."
16. C. X. Harris, "Canadian Troopers, Quebec."
17. J. G. Brown, "Speak, Sir."
18. Enrique Serra, "Soup of the Poor."
19. T. W. Wood, "The Nest."
20. Adolphe Schill, "Interior."
21. J. Francis Murphy, "Early Fall."
22. C. X. Harris, "Colonial Days."
23. Louis Moeller, "The Oldest Inhabitant."
24. J. R. Goubie, "Springtime: Forest of Fontainebleau."
25. W. Verplanck Birney, "Between Tunes."
26. D. Johnson, "Echo Lake, Franconia, N. H."
27. D. Johnson, "Scenery Near Tamworth, N. H."
28. F. De Warville Brissot, "The Rainbow."
29. Louis Moeller, "Day After Election."
30. Louis Moeller, "The Stump Speaker."
31. C. H. Eaton, "Autumn in the Pasture."
32. G. W. Cohen, "Maternity."
33. Rogelio de Egusquiza, "Interior."
34. William Morgan, "The Village Pump."
35. C. Y. Turner, "In the Barnyard."
36. Winslow Homer, "Defiance."
37. G. Bellei, "Easter Morning."
38. A. W. Warren, "Off Annapolis."
39. J. H. Dolph, "Not Such a Fool as He Looks."
40. Emile Auguste Pinchart, "Flirtation."
41. G. H. McCord, "Marine Scene on New York Bay."
42. H. N. Hyneman, "Female Head."
43. C. H. Eaton, "On the Canal." (Watercolor.)
44. E. Masura, "The Coquette."
45. M. Duboy, "The Water Carrier." (Watercolor.)
46. M. Duboy, "Winding the Skein." (Watercolor.)
47. F. Fowler, "Feeding Her Pets." (Watercolor.)
48. G. Simoni, "Waiting for the Bey." (Watercolor.)
49. C. Mazino, "At the Spring." (Watercolor.)
50. A. Asti, "Ideal Head."
51. Leon Gaille, "Guitar Player."
52. Eduardo Zamacois, "Spanish Guitar Player."
53. A. Bertzik, "Marguerite."
54. J. E. Weiser, "Cardinal's Library."
55. Felix Schlesinger, "The Buttermilk Girl."
56. P. Grolleron, "Defending the Wall."
57. P. E. L. Perboyre, "An Officer of Artillery."
58. P. E. L. Perboyre, "The Bugler."
59. H. Devieux, "Caravan Resting."
60. C. H. Eaton, "Landscape." (Watercolor.)
61. Fidelia Bridges, "Corn Stalks." (Watercolor.)
62. C. H. Eaton, "Landscape." (Watercolor.)
63. Harvey Young, "Scene in Brittany."
64. C. H. Eaton, "Landscape."
65. A. W. Thompson, "Gossip on the Highway."
66. A. Parton, "The Edge of the Orchard."
67. J. W. Casilear, "Peconic, Long Island."
68. Henry P. Smith, "New England Homestead."
69. M. F. H. De Haas, "A Rainy Day Off Star Island."
70. Henry P. Smith, "Scene in Venice."
71. A. Cortez, "Landscape and Cattle."
72. Warren Sheppard, "Morning in Venice."
73. Francis C. Jones, "Among the Roses."
74. Pecqueur, "In the Boudoir."
75. William M. Chase, "The Pet Bird."
76. Warren Sheppard, "A Scene in Venice."
77. Alex. De Faux, "Springtime."
78. Carleton Wiggins, "Overlooking the Sea, St. Ives."
79. T. B. Craig, "A Meadow in June."
80. Charles H. Miller, "A Rainy Day."
81. Jarvis McEntee, "Winter Moonlight."
82. Louis Moeller, "The Temperance Lecture."
83. Ludwig Knaus, "Portrait of a Lady."
84. R. A. Blakelock, "Sunset."
85. Jacques C. Wagnez, "Cupid Asleep."
86. Paul Seignac, "The Lesson."
87. C. T. Phelan, "Landscape: Autumn."

88. C. T. Phelan, "Landscape: Summer."
89. Peter Kraemer, "The Winner."
90. Carleton Wiggins, "Landscape and Cattle."
91. H. E. Reynijens, "The Lawsuit."
92. D. S. Pope, "Extra! Last Edition."
93. Edward Moran, "Of Sandy Hook."
94. Thos. B. Craig, "Autumn Days."
95. A. Reinert, "Moonlight on the Scheldt."
96. James M. Hart, "A Sip by the Way."
97. A. Seifert, "Innocence."
98. J. G. Vibert, "Wash-Day at the Monastery."
99. Leon Caille, "Domestic Bliss."
100. S. J. Guy, "Found."
101. J. F. Cropsey, "Autumn—Wawayanda Lake."
102. C. H. Eaton, "Wet Day in October."
103. Louis Moeller, "A Heated Argument."
104. Leon Victor Dupré, "Landscape and Sheep."
105. H. P. Smith, "On the Lyme Turnpike, Connecticut."
106. J. Francis Murphy, "Evening Glow."
107. Jean Richard Goubie, "Just by Chance."
108. Percy Moran, "Flirtation."
109. Geo. Inness, "Summer—Sunshine and Shadow."
110. J. G. Vibert, "Carmen." (Watercolor.)
111. Geo. Inness, "Light Triumphant."
112. Carleton Wiggins, "The Pasture in the Meadows."
113. Bruce Crane, "A December Sunset."
114. J. A. Grison, "The New Coat."
115. Geo. A. McCord, "Near Patchogue, Long Island."
116. James A. Hart, "The Pasture."
117. A. H. Wyant, "Smugglers' Cave in Jones' Wood, N. Y., 1869."
118. Chas. Emile Jacque, "Minding the Flock."
119. Berne-Bellecour, "On Picket."
120. David Col, "The Sportsman's Rest."
121. J. Ballantyne, "Sir John Millais Painting His Picture, 'The First Sermon.'"
122. Ignacio Escosura, "Reverie."
123. Angelo Asti, "Ideal Head."
124. Sanford R. Gifford, "On the Bronx."
125. Adolphe Piot, "A Brunette."
126. Isabey, "Cavalier and Court Ladies."
127. Francis C. Jones, "Running for Home."
128. J. Francis Murphy, "Autumn."
129. J. Beaufain Irving, "At the Confessional."
130. Paul Grolleron, "A Skirmish."
145. H. R. Poore, "Dog's Heads."
146. Louis Lang, "The Little Mischief."
147. A. Bouvier, "Figure." (Watercolor.)
148. J. L. E. Meissonier, "The Smoker." (Etching.)
149. R. A. Blakelock, "The Wayfarers."
150. C. F. Blauvelt, "Gypsy Camp."
151. Stanley Middleton, "Lake Champlain."
152. E. Carpentier, "In the Garden."
153. W. H. Hilliard, "Springtime—Martigny, France."
154. S. J. Guy, "Waiting."
155. E. Merrades, "The Flower Market."
156. Anatole Vely, "The Girl with Peach."
157. R. Creifeld, "In Church."
158. Bruce Crane, "Landscape."
159. S. R. Gifford, "Sketching Party."
160. F. M. Brand, "Odalisque." (Pastel.)
161. Warren Sheppard, "Moonlight—Marine."
162. F. G. Kinnaird, "On the Shore."
163. A. Mario, "Give Us this Day our Daily Bread."
164. Jules Worms, "Ready for the Ball."
165. William Craig, "Trouting Up Stream." (Watercolor.)
166. Harry Roseland, "Telling Her Fortune."
167. David Johnson, "View at Dresden, Lake George."
168. Carle J. Blenner, "The Letter."
169. Louis Moeller, "The Right Flavor."
170. William Bliss Baker, "A Barnyard Corner."
171. Henriette Ronner, "The Best of Friends."
172. Carle J. Blenner, "A Debutante."
173. Irving R. Wiles, "Thoughtful."
174. Louis Moeller, "The Antiquarians."
175. François Alfred Delobbe, "At the Stile."
176. B. A. Desgoffe, "Objects of Art, Louvre."
177. Jean Baptiste Robie, "June Days."
178. Louis Moeller, "A Chapter."
179. Henriette Ronner, "Pussy Hunting." (Watercolor.)
180. William Morgan, "Psyche."

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THE E. BURGESS WARREN COLLECTION, PHILADELPHIA, PA.



Winslow Homer: DEFIANCE.

131. Henry P. Smith, "Landscape at East Lynn, Connecticut."
132. David Johnson, "Near Chapinville, Connecticut."
133. J. D. Chalfant, "A Good Story."
134. R. Creifeld, "The Last Chance."
135. Carleton Wiggins, "On the Hill."
136. J. B. C. Corot, "The Edge of the Woods."
137. Brunel Neuville, "Kittens."
138. Chas. Baxter, "A Coquette."
139. H. L. De Haas, "Landscape and Cattle."
140. Arthur Parton, "Landscape and Cattle."
141. L. Laurenty, "Mussel Gatherers at Dieppe."
142. C. Pons De Leon, "A Morning Call."
143. R. De Elloriaga, "The Papal Guard."
144. Carleton Wiggins, "Madison Square on a Snowy Day."

CHAGRIN must have been mingled with satisfaction when Mr. E. Burgess Warren of Philadelphia read in the local press the reviews of his collection of paintings which he has loaned for exhibition at the Pennsylvania Academy of Fine Arts. A true art lover and cultured connoisseur like Mr. Warren has a special object in view: the education of the masses, and when he sees that object frustrated by the misguided and misleading zeal of a lot of space-writers he must feel very sick indeed. What, to him, is the fulsome praise, if it is mingled with an exaltation of the very pictures which he himself only tolerates, while his gems are passed by unheeded?

But let that pass. This collection is a noteworthy one. Perhaps somewhat voluminous, as the early purchases have apparently not been weeded out; there is much of ever fresh and sterling worth. Still I think that the tone of the collection would be materially improved by a judicious elimination of some of the canvases. There are, however, many of surpassing interest. Take the fine marine Dupré, "Fair Day on the English Channel," the magnificent George Inness, "A Summer Pastoral," the strong Michel, "The Rapids," the delicate water-color by Joseph Israels, sympathetic and true; the two Corots, "Midsummer Afternoon" and "Spring"; the somewhat uniform, but nevertheless charming Cazins; and we have a number of pictures which with others make one of the strongest aggregations.

The Bouguereau, "The little Marauders" is a very early one, and poor at that, while the Jules Breton, "The Seated Peasant," is beautiful in color and drawing. The Clays, "Fair Day on the Zuyder Zee," has the usual fault of this Belgian artist, the hard, unmoving sails, while his color, to be recognized across a gallery, is far from true. The landscape in the Corot "Dance of the Nymphs" is exquisite. The large Daubigny "Morning on the Oise" is taken at the river bend where the artist loved to paint. Right back of the trees, whither the road leads from yonder bank, is the farmhouse, here invisible, but seen in many of the other presentations of this favorite subject. It is a good example, with a powerful sky and done to a turn. The "Storm," by Diaz, is good. The two Isabey's show action, suffused in those richly blending colors which make the work of this master, with its loose and yet perfect drawing, so attractive. The Duprés are not all good, neither are the Troyons; "Cattle at Rest" is hardly convincing. The Schreyers are fair, while the Ziem, "Fête Day: Venice," is unusually fine. Of the three Millets, "The Wood Chopper" belongs to the "Man with the Hoe" type. The latter is a brutal and degraded subject, and this "Wood Chopper," while possessing the technical excellence of all Millet's works, lacks that elevation of sentiment and exaltation of idea which are necessary to constitute a masterpiece.

John Ekenas, the farmer's son, who has a great reputation in Norway for his green grass and haymows, is seen here in the largest canvas of the collection, "Fishing in Norway," which has a clear, transparent atmosphere, with bold figure drawing. The Willem Maris watercolor,